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On the cover: *Composition No. 32*, 1998, by Carlton Nell. Oil on panel, 10 x 7 in. Courtesy of The Marcia Wood Gallery, Atlanta, Georgia

Individual Artists in Alabama

by AL HEAD

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If one believes that the arts represent the most elevated form of human expression, then it stands to reason that the individual artist should be considered one of society's most valued resources and treasures. It should go without saying that the professional artist would hold a lofty and unique position in our community, state and nation. It should be an understatement to say that artists are significant to understanding our past, present and future.

Among people who lack early meaningful exposure to the arts, artists are more likely to be considered entertainers or decorators. In reality, the artist's role goes much deeper.

When an artist's work moves us to tears, lifts our soul and spirit, or arouses our sense of wonder, then we truly appreciate his or her role in our lives and society. When our lives are changed by an artist's work, it is as if the light bulb goes on in our brains; we know something very special has occurred. When an entire community is brought together by works of its artists, community leaders realize that the arts have an important part to play in advancing the quality of life for everyone. When there is controversy about challenging expression, the power of the artist can be seen.

The fact is, society has a love-hate relationship with artists. These unusual people make us happy and depressed, secure and uncomfortable, aware and confused, tolerant and offended. The artist, after all, makes us feel more human. And that, I suppose, is always going to be a mixed bag.

In this issue of *Alabama Arts*, the Council spotlights a few of the many individual artists living in our state. First and foremost, our aim is to pay tribute to the work they do and the contributions they make to our way of life in Alabama. Second, we would like for more people to be aware of the artistic work produced in Alabama as well as its creators. It is enlightening to see the roles they assume within their communities, their efforts to enhance education and their accomplishments. Finally, the Council feels it is important to promote artists and their work in every way possible.

Too often we assume that artistic quality must be imported from New York or the West Coast. Nothing could be further from the truth. Alabama has accomplished professional artists who are excelling in the visual, performing and literary arts. Quite a number of them are of national and international stature. Artists work in our schools and universities. They are active in cities and small towns throughout the state. They work in solitude and in collaboration with others. Some continue traditions that have been part of Alabama's culture for centuries. Others are at the cutting edge of technology and creative exploration. Alabama's landscape is reflected in the work of artists from every discipline. Their work makes Alabama a better place in which to live.

Al Head is Executive Director
of the Alabama State Council
on the Arts.

A black and white portrait of an older man with glasses and a mustache, looking slightly to the right. He is wearing a light-colored collared shirt. The background is a blurred outdoor setting with trees and foliage.

MADISON *Jones*

by

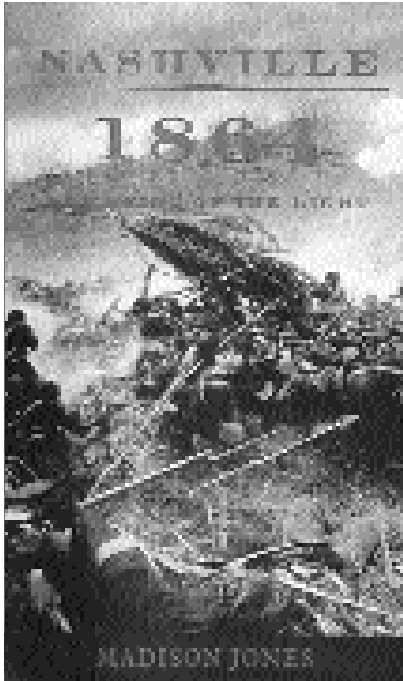
DON NOBLE

Photographs by Katie Lamar Smith

This last year has certainly been an *Annis Mirabilis* for Madison Jones, a year of wonders. His newest novel and tenth volume of fiction, *Nashville, 1864: The Dying of the Light* (1997), won the newly established Michael Shaara Prize, given by the United States Civil War Center at Louisiana State University for the best novel of the year written on the Civil War.

In winning this award Jones beat out *Cold Mountain* by Charles Frazier and *The Black Flower* by Howard Bahr. Next, Jones received the highly prestigious T.S. Eliot Award. The Eliot Award is given in recognition of a writer's life work, but was definitely precipitated by *Nashville*, as the Nobel Prize for literature is precipitated by an author's newest work. The T.S. Eliot Award, presented by the Ingersoll Foundation of the Ingersoll Milling Company of Rockford, Illinois, carries a prize of twenty thousand dollars. Even more astonishing and gratifying to Jones is the list of previous winners. An international prize, its non-U.S. winners include Octavio Paz, V.S. Naipaul, Eugene Ionesco, Muriel Spark, Anthony Powell, and Mario Vargas Llosa, while American winners include Richard Wilbur, Wendell Berry, George Garrett, and Walker Percy. The prize is given for literary excellence but also, Jones explains, to writers who are "upholders of the Western tradition" who strive to "maintain, uphold, strengthen social structures," not "tear them down." It is given to traditionalists, cultural conservatives in the best sense. Southerners should be pleased to know that all but one of the American writers have been Southern writers.

On May 7, 1999, Madison Jones attended the Second Annual Monroeville Alabama Writers Symposium to receive the Harper Lee Award for Alabama's Distinguished Writer.



I have had several occasions over this last year to speak with Jones and have asked him about this trio of awards. Jones has always been reluctant to discuss his prizes, which in the past have included a Rockefeller Fellowship, a Guggenheim Fellowship, a Sewanee Review Writing Fellowship and membership in the Fellowship of Southern Writers. Of the Shaara Award Jones remarked wryly that besides the prize, the winner received the responsibility of choosing the next year's winner from the three finalists, which were all "gigantic" though very good novels set during the Civil War.

Of the T.S. Eliot Award, Jones seemed in awe. He was "delighted to become part of that eminent string of previous winners ... very pleased to be in their illustrious ranks." They are, Jones said, "hot shots."

The Harper Lee Award, however, was something special of a different kind. Alabama has only recently begun to give proper attention to its own writers, and the Harper Lee Award, given now annually at the Alabama Writers Symposium in Monroeville, goes a long way in the right direction. Jones has been a long-time acquaintance of Ms. Lee, although they have not communicated much recently, and is a long-time admirer of *To Kill a Mockingbird*. He is, he says, "awfully gratified to receive any award with her name attached." There is nothing else like being honored at home, by your statewide friends and neighbors, as Jones made clear in his acceptance speech in May.

Although Jones's books have not had huge sales over the years, he has long been admired by his peers. His friend Flannery O'Connor was a fan. In separate letters to her friends she remarks, "He's so much better than the ones all the shouting is about;" and of *The Innocent*, "It is a very fine novel;" and "Madison Jones

*There is nothing else like being honored at home,
by your statewide friends and neighbors...*

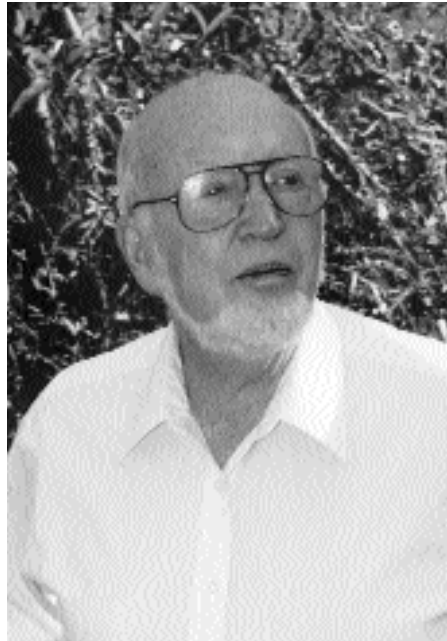
teaches at Auburn. He writes good books that receive absolutely no notice. He has all sorts of schemes for getting out of teaching but so far none of them have paid off. Last spring I gave him some geese, as he said he would like to build up a goose trade, but all the geese died. He wants to try again this spring. A very funny man;" and "It is a shame about his books. They are excellent and fall like lead clean out of sight the moment they are published."

Nashville has definitely not fallen out of sight, however, even though it was published by a very small press. I asked Jones why he chose J. S. Sanders and Co. of Nashville, other than the wonderful symmetry of having a book published in Nashville by a Nashville boy, about the Battle of Nashville. Jones replied that he had given it to his agent to peddle in New York City but as time passed he had become impatient.

Sanders, Jones said, loved the novel and promised to promote it. Jones thought, "Nashville is the place where it happens, so it would do well there." The novel has done well in Nashville and, obviously, everywhere else.

Jones, while not exactly an Alabama native, has toiled in this state's literary vineyards for a very long time. He retired in 1987 from Auburn University after teaching there since 1956. Jones was Professor of English and then Writer-in-Residence at Auburn. Before teaching at Auburn, he taught at Miami University of Ohio and the University of Tennessee. Jones had left off writing a Ph.D. dissertation at the University of Florida to complete a novel, *The Innocent*, instead. *The Innocent* (1957) is set in Tennessee not far from the Nashville where Jones was born in 1925 and in the countryside outside Nashville

where Jones was raised before he moved to Nashville and attended Vanderbilt University; he graduated in 1949 after studying under Donald Davidson, one of the original thirteen Agrarian poets and philosophers of *I'll Take My Stand*. Jones then studied under another Agrarian, Andrew Lytle, at the University of Florida, and the attraction of the traditional Southern agrarian way of life to which he was born, bred, and educated has never waned for Jones. Even today, Jones might be on his 82-acre "farm" outside of Auburn feeding his nineteen whiteface cows. "In the winter I go out there every third day or so to feed them and generally be friendly to them." In the summer he goes every day and spends time with his cattle and in the cabin he built on the property with his son, perhaps writing. In any case, Jones stays close to the land, as a good agrarian should.



The land on which *The Innocent* takes place, the land on which Jones grew up, and the battlefield on which *Nashville, 1864* takes place, is all the same land. Jones only had to move his grandfather's cabin across the Cumberland River to place his protagonist in the middle of the battle.

This protagonist is, in fact, a twelve-year-old boy. Jones uses in *Nashville*, in a surprisingly fresh manner, a narrative device as old as fiction itself. In the "Foreword," a speaker explains that he is passing on to us, the readers, a memoir, written by his paternal grandfather, Steven Moore. The document has lain in the family attic, in a trunk, since 1900, and now the grandson is sharing it with us. His grandfather wrote the memoir at the age of forty-eight, about events which happened to him at the age of twelve. The voice, then, is not of Huckleberry Finn, but the voice,

*Jones stays close to the land,
as a good agrarian should.*

vision, and vocabulary of a mature, seasoned, experienced man, remembering traumatic events of his childhood.

Steven's twelfth year is a violent, dangerous one. His father is with the Confederate Army attacking Nashville. Steven's sister is seriously ill. Steven and his black slave companion and best friend, Dink, set out to find Captain Moore, an impossible task in the confusion of war, and in the process go through hell. They are wandering through this grotesque landscape on December 15 and 16 of 1864, the very days of the Battle of Nashville.

Jones packs an astonishing amount into this petite, 129-page book. Steven sees the suffering of the Confederate soldiers. Most are barefoot in the winter cold, "with swollen, scarred and discolored, useless-looking feet. Men in rags, in bitter ice and rain." And yet these starving men, with nothing at all to eat but crushed goobers in a kind of porridge and "coffee" made of ground-up acorns, fight on. Some men have been driven past their limits. Steven encounters a man, clearly shell-shocked, who is missing two fingers and who thinks his limbs are falling off. "I don't know where I lost them. Sometimes I look and it's a leg gone. Eve' thing going, a piece at a time." Steven happens on a military hospital and there, especially, witnesses things which he cannot bear, which wound him forever. The sounds of the wounded, their moans and screams are horrible, but especially, "It was what I saw by the side of the house beneath a broken window: a gory pile as high as my waist of severed arms and legs. Even as I stood there in my tracks agape, another, a leg with half a thigh, dropped from the window and bloodily tumbled to the ground at the edge of the pile."

As any novel about the Civil War must be, *Nashville* is in part about the issues of slavery and race. Dink, Steven's black companion, early in the novel declares, "I'm a Confederate." But after Dink and

Steven witness a firefight in which a unit of Confederates ambush and then slaughter a regiment of black Union troops, things change. Dink has a kind of an epiphany, identifies with the black Yankee troops and dons a "black and sullen mask." The split between them is permanent; Dink is no longer a Confederate.

Part of the response to *Nashville* in early reviews was that Jones paints too rosy a picture of slavery. Although Jones does not want to be misunderstood as an apologist for the institution of slavery, he believes it has been presented mainly in a stereotypical, sensational fashion. "Slavery in the Old South varied greatly," Jones says. "It was not a

uniform thing.... On large, coastal plantations perhaps it was cruel, but among those yeoman farmers who owned one or two families of slaves, there was an intimacy." Jones has long resented that television shows, movies, and many novels in the tradition of *Uncle Tom's Cabin* perpetually depict masters and overseers whipping slaves. "You would think they spent all their time whipping slaves." I asked Jones, in the light of his great success with this novel, why it had taken him until his mid-seventies to write about the Civil War. He replied that he "never expected to" write about the war because, growing up with his grandfather who had been alive and suffered during the war and Reconstruction as a little boy, "It has always been a rather painful subject to me. He had always been 'very conscious that we lost.' Yankees had come to the house and stolen their food. Madison admits that he likes best to read about the Civil War 'battles where



*"A writer walks around outdoors for years,
hoping lightning will strike him."*

ROBERT PENN WARREN

we won." Once he got started on this book though, by simply imagining what might have befallen his grandfather had he wandered onto the battlefield, "it went easier than anything I've ever written," Jones said.

Since he knew the terrain intimately the only research Jones did was a very careful reading of *The Decisive Battle of Nashville* by Stanley F. Horn (L.S.U. Press, 1956). This was to make sure he got the line of battle and details correct. The spirit of the matter he had always known.

Over the years, Jones has been fond of a saying of Robert Penn Warren: "A writer walks around outdoors for years, hoping lightning will strike him." Warren meant this in terms of a career, that one book would achieve true greatness. In Jones's career this book had been, up until now, *A Cry of Absence* (1971). This novel, set in a small Southern town during the early days of the Civil Rights Movement, achieves truly tragic proportions. There is a brutal murder of a black civil rights worker, and as the plot unfolds it becomes clear to the reader and finally to the heroine, Hester Glenn, that her beloved son Cam had done it and partly because he mistakenly thought that it was what she wanted him to do. He has mistaken her inability to accept change, her innate conservatism, for a murderous racism which it never was. The novel has the inevitability and finally the twin catharses of pity and fear as surely as these elements are found in Sophocles' *Oedipus Rex*.

Jones remarked that the novel has been perpetually under option to one Hollywood entity or another, but for one reason or another has not yet been made. He

has high hopes, however. Another Jones novel, *An Exile* (1967), my personal favorite, was made into a highly successful Hollywood feature, *I Walk the Line*, starring Gregory Peck and Tuesday Weld with title song composed and sung by Johnny Cash. In this book, an honorable, decent sheriff becomes hopelessly sexually entangled with a moonshiner's daughter. He thinks they are in love, never suspecting that he is being used, conned, toyed with by ruthless people. This story of lust, sin, and obsession is very much in the mode of most of Jones' fiction.

Jones's favorite author and one about whom he has written journal articles is Nathaniel Hawthorne. He who would understand Jones might do well to read Hawthorne, for they share the same vision. Men are weak; they are tempted; they sin. But men also have consciences and so they know they have done wrong and they suffer as only moral creatures can suffer. To Jones, evil is real and walks the earth, in forms many have to contend with on a day-to-day basis: ruthless killers, drug dealers, the soul-less.

Jones continues to reside in Auburn with his wife, Shailah McEvilly Jones, whom he married in 1951. They have raised five children. When I asked Jones if he planned to "raise" another novel, he at first said no, but then admitted that yes, the Civil War novel had piqued his interest in Reconstruction, and that he had begun an eleventh book of fiction set during that era, but that he had to stop to read more. We can all look forward to it.

Don Noble is Professor of English at the University of Alabama and host of APT's *Bookmark*

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Wes Chapman and Amanda McKerrrow
in the American Ballet Theater production
of *Romeo and Juliet*.



Winthrop Corey in the Pas de deux of the Royal
Winnipeg Ballet production of *The Black Swan*.



Teri Weksler and Daniel Lewis in
Doris Humphrey's *Nightspell*.

Mira

Martha Swope, New York City

*The principal dancer or soloist is the epitome of the
dedicated, disciplined, individual artist.*

IN STEP & IN TIME

Laura Knox, a professional dancer since 1940 and a dance teacher and artistic director in Alabama since 1960, interviewed three artistic directors of Alabama dance companies about their post-performance careers. Wes Chapman, Alabama Ballet; Winthrop Corey, Mobile Ballet; and Teri Weksler, Southern Danceworks, talked about their lives as dancers of international stature and how their careers continue in Alabama.

LAURA KNOX: How

did you come to live

and work in Alabama?

WINTHROP COREY:

"Winnipeg (Royal Ballet) brought me up from day one in a ballet company as a principal dancer. Then I joined National Ballet of Canada when Nureyev came and set his *Sleeping Beauty*, and I was able to tour with him for four

years. Those years were great!

Winnipeg was 30 dancers and 12 musicians; National was 64 dancers and 55 musicians. Both experiences shaped me and let me dance a lot."

Corey started a company in Rhode Island and began to do a lot of guest work, teaching and choreographing. Referred by the Joffrey Ballet, he choreographed *The Nutcracker* for Mobile Ballet 12 years ago, then he directed Mobile's spring repertory performance, and the school year-end performance. When the board invited him to make Mobile a permanent home, Corey accepted with the stipulation that he be allowed to continue teaching with the Joffrey Ballet every summer. "I teach the eight-week summer course in New York. It's a second home to me and a wonderful resource because we don't have as many men as we need in Mobile, so I'm able to get the students to come to Mobile to work."

LAURA: And at this point, how is your career evolving?

WINTHROP: "Wonderfully. I'm doing really everything I want to do. I've had a board of directors that has consistently supported me with my dreams and they make them come true for me. Not that we don't struggle for money, which is part of what we do daily, but they've allowed me to stage and produce all of the full-length ballets, which is what Mobile cries and clamors for.

"They allowed me to take a chance with the first full-length original that I've ever done, *Dracula*. They gave me the chance to do it even though it might fail. I didn't know if it would work or not; you never do. In your



Laura Knox

head it works; in your living room you can see every New York City ballet dancer there doing the steps, then you get in the studio and it's another story. So we do dream along those lines.

"Also, I'm able to guest teach. I do a lot of it and I enjoy it very, very much. I enjoy seeing dancers all over the

country, and so I'm very fortunate and I credit my board over the years for allowing me to grow and continue with what I do."

LAURA: Now let's go to Teri. Tell us how you came to live and work in Alabama.

TERI WEKSLER: "I came to Alabama from Boston after dancing with the Mark Morris dance group for years and years. They went to Brussels to be company in residence and so I commuted from Boston to Brussels.

"My husband got a job at Cobb Theaters as Chief Financial Officer down here and that's why we moved to Alabama. I did *White Oak* from here, after doing the *Hard Nut* in Brussels. Then I was in Canada doing things like Ballets Canadiens as an assistant to Mark—all since I've been in Birmingham.

"I did some choreography for Southern Danceworks (which I never could have thought I would do, especially after dancing with Mark, who is so brilliant) and I then decided to try artistic directing, which is what I'm attempting to do now.

"I'm doing the work of too many people. I have a Board that is really, really trying to get something done and we at this point have a person who is training the Board on how to be more efficient and make things work.

"As for making a living, that's OK, I can supplement. It's not great, but in doing other things, teaching, going other places, I can kind of make that

work. They're paying me a salary (Southern Danceworks) and I don't think they've done that for a long time. That's something.

LAURA: You're doing some touring in the state?

TERI: "Yes, we've done all kinds of stuff. We've done things with the symphony and trying to grow our audience and we've done the rural school tour, which is fabulous getting out into Alabama cities. We did *First Night* in Mobile and we've done a lot of things to try to grow our audience and get community involvement. But I don't know that it works.

"The unanswered question is 'What's going to happen with modern?' I want to see state schools, including the fine arts school [Alabama School of Fine Arts] have a modern program. I think we need that. I am working on that. We're all working on that, in the company.

"I think it's rough in Birmingham with the modern dance world. I try to implement three shows a year so we have a consistent performing schedule... and I teach classes. But it's hard to get people who are really interested in taking modern dance classes in Birmingham."

LAURA: And your career is evolving?

TERI: "Well, yeah.

I've reached a plateau in how my career is evolving except for the fact that I'm being asked to do other things.

I'm teaching at Birmingham-Southern this semester, which is great.

LAURA: What about you, Wes?

WES CHAPMAN: "Unlike the other two, I'm from Alabama. I grew up in Union Springs and went to Montgomery Ballet for my first ballet lesson. I graduated from the Alabama School of Fine Arts, so I had a relationship in Birmingham right away. I danced in the Alabama Ballet for a year and danced for ABT [American Ballet Theatre] for 13 years after that. Then I spent a couple of years in



Winthrop Corey

Munich dancing with the Bavarian National Ballet. Europeans have a great appreciation for the arts, so it was a great experience. I got the job in Alabama just when the time was right: Sonia (Arova) and Thor (Sukowski) were leaving and I was about ready to get out of dancing full time.

"My career has evolved tremendously in the past three years as artistic director for the Alabama Ballet. I suppose I stepped into it somewhat naively. To go from the Met stage, literally, in April to Birmingham in July as the artistic director, was a very quick evolution.

"I have the opportunity to perform with the company, but it's extremely difficult for me to direct and dance. I'm doing some choreography, which I've never done before and never thought I would. I've become a bit more well rounded; I understand how difficult it is to do a ballet.

My evolution with people skills has turned out to be extremely important, and not necessarily difficult, but I've had a lot of things to learn about that. And I've generally learned them the hard way."

LAURA: I recall some of your speeches before performances. I marvel at the ease with which you are able to speak to the audience...

WES: "Thank you. I have practiced that just doing it more and more—being on television and that type thing. Becoming a salesman as well as a director and choreographer; those things were not on my plate when I was dancing, so my evolution has been massive and wonderful and enlightening and I'm glad I've done it."

TERI: "Making the transition from being a performer into the next phase—whatever that is—is an extremely difficult thing to do, I think. It's made easier, in a way, by doing something like I did taking over Southern Danceworks. It's an interesting way of re-channeling a lot of the energy and passion of performing."

WINTHROP: "So many dancers really don't know what to do after they stop dancing."

TERI: "Isn't there a big agency now that deals with that?"

WINTHROP: "Yes, In Toronto there's a dancers' transition center, it is fabulous. A lot of my colleagues are involved and they counsel others."

TERI: "I think we're lucky to be able to have something that is directly related to what we were doing. Are you dancing?"

WINTHROP: "No."

TERI: "Not dancing. I find that really tough, terribly difficult. I should not be on stage anymore but I can't get myself off stage. Somebody's got to get the cane and drag me off."

WINTHROP: "When I was in Rhode Island, when my wife and I had the company, I danced and directed,

too. But she was watching the rehearsal while I was dancing. Even then it was difficult, because you have to see your company. I had to get off stage. Since I was creating and casting them I had to see them from the front; the wings is a whole different story."

LAURA: Would the transition away from dancing be different somewhere else? Teri?

TERI: "I think it would be different for me.

More intensely, maybe, than for y'all. Because 'somewhere else' would probably have a university with a pretty big, fabulous dance department that would hire me to teach, or something like that. I'd be in a slot instead of having to define my own place. There would probably be a pool of dancers who would be real interested in doing modern and much more community interest in seeing a modern dance show.



Teri Weksler



Wes Chapman

"On the other hand, in that situation, I probably wouldn't have started choreographing, so that's one plus. I probably wouldn't have been an artistic director in any other place either. I just imagined myself teaching in a university or enough private classes to make a living doing that.

WINTHROP: "You end up doing a lot of things you never thought you would. I never would have thought of making a tutu, and now I have a fairly thriving business making tutus. I made sixty of the costumes you saw in *Dracula*."

LAURA: Is this because you must?

WINTHROP: "When I started, yes, because we had no one else to do it. But it became a passion. When I'm at my sewing machine I'm at my happiest."

LAURA: You obviously have the ability to re-invent yourself . . .

WES: "Most people emerge naturally. You know, Teri comes out of performing and goes into directing. It's natural; she's made for it. I'm the same case, just as with you, Winthrop."

TERI: "I don't feel so much that I'm made for all of it. Laura was describing how well you speak. I want to say what I think; I don't want to have to think about it before I say it. I'm not political in the way that I need to be political. I don't like that about my job."

WINTHROP: "A huge part of the job is fundraising and meeting with people, getting them to understand what you want and why you want it and maybe they'll want it."

LAURA: And you're the only one who can tell them about the experience.

WINTHROP:

"Absolutely. My board members grab me and they say, 'Look, I'll present the money side of it but you have to talk about what you're doing. You have the passion; you have to give that to them, even to these big businessmen.'

"We're the product. That's what they see first, usually. We invite peo-

ple into the theatre to see what the company looks like in the hopes that they will be sponsors. That office meeting is important.”

LAURA:
Winthrop, can you make a living?
WINTHROP:

“Yes. Yes, my board is very good to me. Yes, absolutely. The cost of living in Mobile is very different than the rest of the country. What I pay in property taxes for

my house annually is what I paid for a month in Rhode Island. I believe my living is consistent with what I’m doing. We’d all like to make more money, but I’m able to supplement the income because I’m able to go out and do guesting and I always have the title as the artistic director of the Mobile Ballet with me so it’s a credit to the company. They enjoy my traveling and allow it and it’s a very, very good relationship.”

WES: “Am I making a living? Birmingham is a lot cheaper, but I don’t make ABT salaries any longer. I’m making a living.”

LAURA: Does that count a great deal for all of you, to be making that living, or certainly making a comfortable living?

WINTHROP: “I think it does. I think it’s important. At my stage in my life, I’ve worked very hard and we all certainly put in the hours and the years like lawyers and doctors do as professionals but we certainly don’t get that kind of recognition.”

LAURA: What about artistic standards?

WINTHROP: “I think we all have our teachers to thank for what we have. And hopefully that’s what we’re giving to our students. I was very lucky to have some wonderful, wonderful teachers. They taught me a standard, and my job is to pass it on.



I’m very, very serious about that. Classes are conducted in certain ways and rehearsals are treated as professional.

“If they (students) walk in the door and they want to do ballet, they’re ready for it. If not, they leave. But the ones who stay want to be serious.”

WES: “My standards are way too high. They’re unrealistically high, but that’s because I put that kind of pressure on myself as a professional.”

WINTHROP: “Are you talking about how your dancers are dancing . . .?”

WES: “No, they work very well, it’s not that. I just expect so much out of them and I’m just unrealistic.”

WINTHROP: “Kids teach you so much working with them. I’ve had some of them for twelve years. You look at these young faces and you know what they can handle, and what they can’t. You relax a little bit with it because you realize there are certain things you can do, and certain things you cannot do.”

TERI: “And you know when they’re doing their best. And that’s wonderful.”

WINTHROP: “I looked at my swans the other night (we were doing *Swan Lake*) and said, ‘Kids there’s only one way to do this.’ I said, ‘*Nutcracker* is something else, because it’s my choreography and we get away with certain things. But with *Swan Lake*, we’re doing a ballet and we’re going to do it

right, and this is the way it’s done.’

“They are ready for it. Some of the knees aren’t exactly as straight as you like, but they do rise to that challenge. I have found that over the years. They want it, and if you present it to them in a professional manner and you want it for them, they know it and they will do it for you. They really will.

“Everybody says to me, ‘Oh, you can’t put them in

short tutus.’ But you know it’s surprising, you see less knees in short tutus than in a long tutu. In a long tutu you look at the feet and you go, ‘Oh, good grief.’ In a short tutu, you look at that line, and you really don’t go below, unless there’s only one or two on the stage.”

LAURA: What would you like to see happen in the long term for your students?

TERI: “I would like to see some students, put it that way.”

WINTHROP: “I think in Mobile we’re on the right track. It’s been a very hard road to come down to get an audience, a base of an audience who will come and see anything that you produce. Not just *Sleeping Beauty* and *Romeo and Juliet* and all those things, but when you do a rep show and even *Dracula*. Luckily, we had a wonderful turn out because we are building a base and my base is for my students.

“We have a school that has about 240 students in it now and it’s all ballet. I wish I had a modern teacher and had that level that’s required taking certain classes to do a modern program. I want to maintain the quality that we’ve built in Mobile. I hope we have it, I think we do. I’ve been training the teachers over the years. My senior dancers in the company teach in the school, and I have a

wonderful ballet mistress, Anne Duke, who teaches as well.

"I want to be in five years probably where Wes is now, in that I pay more of my dancers on a full-time basis. We're minimal right now paying salaries to our dancers. We're working towards that and so many things are involved in getting there. It's a Catch 22 situation; if you tour you guarantee your income but you can't tour unless you're paying your dancers. So the board is doing long-range planning looking at that. We have the orchestra in place, we have the ballets in place, we have the school in place. So now it's the dancers' turn; they're always last."

LAURA: The Alabama Symphony Orchestra conductor said at a recent concert that he wants the symphony orchestra to be part of the whole community. It used to be there was an elite audience that would come to ballet and classical music performances but I know you all are working to make dance a part of your community and the whole state.

WINTHROP: "We do a 'Discover Dance' program where we bus in the school children. We had six thousand school children see *Nutcracker* and for most of them it was the first time they had ever seen dance. They will keep that experience, because it's proven that they will come back. Now a lot of our audience are teenage dates. We do polls, we do surveys, and we have found that some of the children saw us in the sixth grade through a 'Discover Dance' program and now they're back with a date. It's our way of reaching out to get the broadest audience. The arts are elite, they really are. We will be remembered by our arts through the ages. That's how we're judged."

LAURA: "What about your connection to another community—the community of dancers?"

WINTHROP: "I've been lucky to keep that connection to New York. I run into so many colleagues and find out what they're doing around the country."

LAURA: I know Teri does, too.

TERI: "Yes. I am less connected elsewhere now that Southern

Danceworks is so prevalent in my life. That part of my career has lessened. What I would really love to do, and what I was thinking this dance community needs, is to have more people from the world dance community presented in the state. I'd like to see more dancers and more teachers come here. I need that to be stimulated and I want my dancers and all my students to have that. I can go to see Mark Morris in Atlanta in two weeks, but I can't bring them here. I don't have the power to do that."

LAURA: Wes, what do you want to see happen in the long term for your students?

WES: "I really don't have students at this point other than my apprentice dancers. We're going to open a school and I'm really looking forward to that. My goal for the young dancers that I've been pushing and working is to be in companies, and to be good dancers in those companies."

TERI: "I asked my Birmingham-Southern students, 'What do you want to do now? What is the next step for you?' Very few of them wanted to be performers. Although quite a few of them had the talent. They were asking, 'Where are we going to go? What are we going to do?'"

WES: "Do they want dance-related careers or not?"

TERI: "It's totally missing from their education. They have no idea where to go or what they can do in modern dance. They want to know 'Where can we go to do a modern dance program in the summer? What companies could we go to? Where are there strong regional companies in modern?'"

WES: "In a Dance USA meeting in Houston last week I talked to directors and said, 'Who's looking for tall girls, the first year level?' They responded, and others were looking for medium girls or whatever. My community has grown tremendously since I got involved in Dance USA; it's completely changed. Actually some of my dancer friends are turning into directors as well so that's kind of cool."

"I'm getting to know the people that are above me in terms of 20 years

as a director. My community has grown that way tremendously, but I've had to make the effort at that. I've had to attend those meetings, go to Houston, and do that kind of thing. Hopefully I can avoid sending young dancers all over the country, auditioning for places that aren't looking for anybody like them and focus it down to where they need to go, rather than where they think they should go. And I can give them guidance."

LAURA: What about the future for your students for dancing in Alabama?

WES: "It's opportunities; we're not providing them in Alabama for the people that I'm training. One or two may go into a company, but I've got eighteen apprentices."

WINTHROP: "We're a step behind him. I pay five, and so they're going off because I can't keep them. I would like to get to the eighteen so more of them could stay. The job opportunities right now are not in Alabama, they're elsewhere."

TERI: "I'm twenty-five steps behind you because I can't pay anybody (a salary). I do pay my dancers, I'm very adamant on that point, but I offer no contract."

WES: "You know, I was thinking on the way over here that I'm very interested in what we can do in co-productions, sharing teachers or master classes, and performance opportunities."

WINTHROP: "Yes. Sharing productions. I bring you in and you bring us in, that kind of thing. Or doing half a program in Mobile, the other half in Birmingham. It's important."

TERI: "My dancers have worked with Wes's on occasions."

LAURA: I think even bringing together half a program of ballet and modern dance . . .

WES: "It's the wave of the future. It's tough to make it on your own, people have got to start sharing."

Interview photos by Kim Deale

Merging Talents, Merging Cultures

TEXT BY PEGGY DENNISTON

Calling their collaboration Top of the Hill, Peggy Denniston and Sheila Hagler worked as a writer/photographer team for several years, mainly providing images and articles for publications in Mobile and surrounding cities. In time, they turned their attention to the region where they live and work. Not content to document conditions in their community, they use their skills and talents as artists to bring about change through a program they call "Merging of Cultures."

South Mobile County is a rapidly growing previously farming and seafood area, where millionaires live next to poverty trailer parks. The area is undergoing rapid population growth. The wealthy buy tracts of land, put deductible cattle behind a board fence, and build a house on a distant hill. Their neighbors might not have air conditioning, and occasionally some stand in the middle of the road to catch a ride to town. There is intense isolation and prideful privacy.

Leaders in the community had struggled for years to place a new high school here. The old Bayou La Batre school, Alba, and Grand Bay High had been mired in outdated and overcrowded conditions for too long. Both suffered more than 30 percent dropout and high teen pregnancy rates. Barely 25 percent of Grand Bay adults graduated from high school. The Bayou had recently been inundated by Asian immigrants. In this diverse and divided area, a new school was planned, and it was just a mile-and-a-half away from my house, as the crow flies.

Before the school opened, Ms. Hagler and I



Toby the dog and Cleo the cat in front of the trailer darkroom where students learned to make proof sheets, small enlargements, and finally fine art fiber prints.

knew it would take powerful forces to make it a success. We were working on a Merging of Cultures effort and when we approached the school leadership for matching funds and access, they encouraged us to teach what we do to students.

My century-old cottage, the last dwelling above a thousand acres of swamp, had been recently transplanted from an elite area of Mobile, and I was the first to recommission it as a dwelling. I cleared the land near it and began assisting in the management of the huge estate



Rachael Crawley

Ms. Denniston and Ms. Hagler discuss the functions of the students' Russian cameras. Carrie Eldrige, (left) views the waist-level viewfinder. Asa Davidson looks on and Paul Herrera (right) winds film.

surrounding it. There is not another human between South America and me.

Ms. Hagler and I set up a darkroom in a 1953 tag-a-long trailer we placed beside my cottage. It's about a half a mile from the estate's original tenant farmhouse where Ms. Hagler and her two daughters live.

Even though almost everyone has a camera, most people don't have any understanding of what is involved in fine art photography. We hear, "Oh, I just love black and white," but they don't know why it's so beautiful. One reason we are teaching in Mobile County's newest high school is to serve as missionaries for our art form, demonstrating gelatin silver print making. Our students go through the entire process from



Rachael Crawley

Paul Herrera listens as Ms. Hagler explains the concepts of ratios in mixing chemicals for film processing.

developing their own film to hanging the exhibitions.

The darkroom is the place where students apply math, chemistry, and geometry while making artistic decisions. It's a creative scientific laboratory. Students have to adjust the magnification of the enlarging lenses, compensate for light fall-off on the edges of large prints, and determine the time for each exposure. They also have to follow rules. Ms. Hagler stood outside the door horrified a few times, "What if they forget to close up the paper box before they turn on the light? It could be ruined."



Paul Herrera

Ms. Hagler monitors Elizabeth Peyregne's use of the Hasselblad camera. Asa Davidson (foreground) is next in line to use it.

Photographing the Ellicott Stone was part of the school-to-work aspect of the program. Whenever Top of the Hill is contacted for commercial work, they turn the jobs over to the students. "There is a tenuous balance between coaching them and yielding to their freedom of expression," explained Ms. Hagler. She gathers extra cameras and film, hauls the gear and the teens to the location, and then talks each student through the aspects of exposing the film.

By far the most painful part of the program for the students is the writing. While most high school papers are written, graded, and returned,



Sheila Hagler

Shown in a hay field, the first semester students included (left to right) Asa Davidson leaning in front of Ms. Denniston, Elizabeth Peyregne, Tiffany Holt, Cody Stanley, Louise Mosely, Jennifer Barrett, Sage McCollum.

our compositions go through processes almost as extensive as the photography. I call our technique "reciprocal editing." I encourage the editors to be brutal, and the writers to defend their words. Students suggest alternate wording, and, as they settle upon possible rephrasing, they write-in the changes. The dictionaries get passed around. Since everyone suffers through the same process, they eventually overcome their self-consciousness.

From "Hay," by Asa Davidson

When the media photography class took a field trip to the Williams' farm, each student was given a different subject to photograph and write about. I was given a piece of paper with a list of words. The words on the list were all related to hay. I really didn't know that or know much about the subject except for helping once to put square bales into storage....

After they cut the hay, they have to let it lay out on the ground for several days. When it is good and dry, they rake it into windrows and then bale it. The hay is rolled into round bales and wrapped with string. Each bale weighs about 1,000 pounds. It's unrolled for feeding, almost like toilet paper, unrolled across a yard. One round bale of hay will feed 15 cows for one day...



Sheila Hagler

Ms. Denniston working with Asa in the hay field.



Asa's photo of Cheryl Williams on the tractor.

After I asked Cheryl about hay, I learned most of the words on my list.... Cheryl told us that they plant Rye grass, a thick winter grass. During the summer, they grow Bahia and Bermuda grasses. The cattle graze these, but some fields are set aside for hay.... We saw Cheryl raking the hay into windrows. She explained that the hay would be put into sheds for storage so it won't get wet.

**From "Farm Facilities,"
by Sage McCollum**

Stout pens, beyond the sheds and barn, have several uses. When calves are old enough to be weaned from their dams, they are separated in the catch pen. This is also where cattle that are going to market can be singled out and



"Cattle Chute," a photo by Sage Mccollum, was a Judge's Choice Winner in the regional awards of the State Arts Council's Visual Arts Achievement Program.



Asa Davidson

Ms. Denniston shows Mary Porter and Rachael Crawley how to cut mats.

held. One narrow chute leads from a holding area up a concrete ramp so the cattle can be loaded on a truck....

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Fine art materials are expensive. Even the acid free mat board used in framing the prints is hard to turn over to inexperienced hands. It's much easier for the students to cut the mats to size than for them to cut the angled windows. We use fractions of inches in measuring the windows and drawing them out. I always cringe when they struggle to pull the blade through the thick mats. Mat cutting is another thing we start practicing early.

•



Sheila Hagler

Ms. Denniston lining up the framed pieces for the exhibition.



Louise Mosely

The road where Louise lives.

We've gained as much from these experiences as the students have. We've met more people and gained more trust and respect from working at the school. And we are finally getting the insider's view we sought; the students and parents are letting us into their lives.

We got carried away and spent too much time and money on this project. But it was so important that we show everyone how using the skills we impart can enhance the education process, especially this first year. We've had to create spectacular exhibits, somewhat at our own expense. It didn't leave enough time for our own work.

•

"Reaction," by Louise Mosely

The drive-by shooting which left my brother wounded and cousin dead, had an incredible impact on my family. Five Asian gang members chose my neighborhood, which is made up of my family, to go through to commit their "gang initiations."



Louise Mosely

Latisha, Louise's cousin and sister of the drive-by shooting victim.

My grandmother, baby and I used to sit on the front porch at night and talk. Since the shooting we rarely walk outside after dark. I'm more conscious of where my son is and what he's doing. My family is much closer now. We came together as we grieved and continue to get along as we heal.

My cousin Kenny's sister, 20-year-old Latisha, stays with us now. She comes home in the evening from her place of employment, Comar Foods, Inc., and she goes walking with my child and me. This surprises me because she used to be very arrogant. Now she walks in the room and she actually speaks!

The young people in our neighborhood are scared to walk up the road anytime, day or night. Especially the young black men, as they feel the shooting was a hate crime against the African-American community.

When my friends and family go places, we automatically get upset and enraged when we see Asian-Americans. I don't want to hate them, but when I think about what happened to my cousin and my brother the feeling of anger just overwhelms me. I pray every night that these feelings be taken out of my heart. Hate won't bring Kenny back and it won't solve the problems today's youth have with gang-related crimes.



Mardi Gras Queen

Paul Herrera

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From "Our First Assignment"
by Paul Herrera

We went on stage behind the curtains to photograph everyone at the Mobile Area Mardi Gras Association king and queen coronation. We shot the people as they were readying themselves: some were fixing their trains to look just so, and some were trying to find where they needed to stand.

•

From "Sidney's"
by Elizabeth Peyregne

From his bedside, Mr. Irby asked my dad to



Interior of Sidney's Restaurant.

Elizabeth Peyregne

come back to work at the restaurant. So he did, and he has worked for the Irby's ever since that night. But Mr. Irby died that Christmas Eve. A year later, the renewal for the contract with "Crispy chick" came up. My dad met with the Irby family to discuss the situation. They also owned two other restaurants in Mobile. John Irby, Mr. Irby's son, suggested that they form their own franchise and name the stores Sidney's in remembrance of his father. They voted, and six months later all three became Sidney's.



Bradford T. Morton's *Sisters' Vigil*, 1997.
Bronze; St. Vincent's Hospital, Birmingham

PUBLIC ART

*Private
Visions,
Public
Statements*

BY GEORGINE CLARKE

What does it mean to be a successful artist working in Alabama today? And what if that art is generally large-scale sculpture planned for public places? How does an artist establish a career, find commissions, design and create the art, please the purchaser and the public, and remain true to a personal artistic vision?

This is a journey through the studios and projects of five Alabama artists who are primarily makers of large-scale public sculpture. Their stories give some insight into the demands and responsibilities.



Brad Morton's *Encounters*, Corten and stainless steel, UAB campus.

The Business of Making Art

Step inside the very plain door marked "Private" on 1st Ave. South in Birmingham. On the left, just inside the front door and looking very much like sentinels, are cast bronze sculptures, some with figurative elements, some standing like stacks of melons.

Directly in front of the door is a fork lift the size of a small car and capable of lifting 5000 pounds. Overhead, heavy chains and hooks dangle from steel beams.

On the right, inside a closed office space, are stacks of paper with working drawings, plans, photographs, small models of sculpture—and a bottle of hydrogen peroxide next to several open boxes of Band-Aids. This is a serious place; this is Brad Morton's

studio and foundry. "When I first looked at this 5,000-square foot warehouse, I thought I could never use all the space," said Morton. Now the building is full.

Each distinct area has a particular function in the creation of a piece of sculpture, including a furnace capable of melting 250 pounds of bronze at temperatures of 2100 degrees. In this foundry the artist's vision is transformed into an object—generally a sizable and very heavy object.

What does Morton like best about the work? "I like the whole process of bringing something into being that wasn't



Furnace in Brad Morton's foundry.

there before,” he said. “Every step is my decision. It’s kind of like a baseball player—he doesn’t always hit a home run, but he always steps up to the plate.”

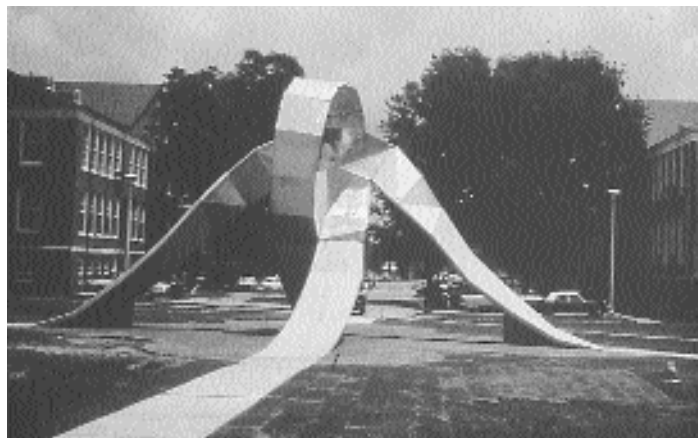
Morton has received commissions for public art from St. Vincent’s Hospital Foundation, The Alabama Sports Hall of Fame and the University of Alabama Birmingham. He designs his forms so that the sculpture does not become dated and lose its impact. “Every artist wants his work to be appreciated,” he said. “I generally design minimalist, understated shapes. People can grow to appreciate and understand them—to become more and more attached to them. Cutting-edge work has a certain shock value. Then a year later it has become dated and lost its impact. My work is meant to last, to stand the test of time.”

In 1992 Morton created *The Champion* for the Alabama Sports Hall of Fame. James Nelson, art reviewer for *The Birmingham News*, described the statue: “Abstracted enough to suggest several sports activities and articulated enough to be recognized as a figure in triumph, this bronze work by Brad Morton is a successful tribute to the spirit and purpose of the Alabama Sports Hall of Fame. Morton has solved the difficult problem of commemorative sculpture by providing a form that speaks of all sports without identifying any particular sport.”

Morton has made a significant investment in his foundry and fabrication equipment. He meets a regular payroll for four assistants. He manages a continual flow of materials, projects and people. His background includes courses in industrial design, the study of a whole realm of engineering issues, and an MFA from the University of Georgia.

Morton’s foundry not only produces his sculptural designs but also contracts to produce the designs of other artists. Said Morton, “I tried to be realistic when I set up this studio. I knew I wasn’t making enough art myself to support the operation, but when I started casting work for other artists I knew it could work.”

Frank Fleming, 1999 recipient of the Alabama State Council on the Arts Distinguished Artist Award, is one of the artists whose pieces are cast at Morton’s foundry.



Larry Godwin's *Equinox* on the campus of Alabama State University, Montgomery

Roadside Attraction

ArtWurks Gallery of Fine Arts is located on U.S. Highway 231 in Brundidge. From time to time travelers have seen a large-scale menagerie here by the side of the road: a 13-foot rooster made of car bumpers, a catfish, an aluminum bull, a horse rearing on hind legs, a pig and a dog. Those animals were trailer-mounted and were made to promote Bob’s Feeds, the original family business, no longer in existence.

Brothers Larry and Ronald Godwin are the makers of those pieces, as well as artwork ranging from abstract metal sculpture and paintings to ceramic pieces and drawings. Larry received a Bachelor of Applied Arts degree from Auburn University and was the first artist-in-residence in the Alabama public school system. Ronald studied at Washington University in St. Louis and later served as apprentice to Louise Kaisch and Theodore Roszak in New York.

Working in a spacious warehouse in Brundidge, the brothers have just completed a joint commission for Sunroc Cay Marina in Orange Beach, Alabama. The piece, a stainless steel great blue marlin, is larger than life and is now mounted 20 feet over a pool of bubbling water. Larry designed the fish, making sketches and a wax model. Ronald constructed it by first welding sheets of stainless steel to a basic form and then weaving finely polished stainless steel strips to form the skin. A police escort helped move the finished piece from Brundidge to Orange Beach, where it occasionally continues to stop traffic.

The U.S. Air Force, Walt Disney World and Hard Rock Cafe have also hired Larry to create sculpture. For the Kindercare headquarters in Montgomery he constructed a fountain sculpture titled *Carnival of the Waterbugs* with 13 animated creatures.



Detail of Frank Fleming's *The Storyteller*, Birmingham.

"To be an artist isn't so bad if you can survive as one," Larry comments. He is currently working on a major project for the Retirement Systems of Alabama. Six bronze portrait panels and seven history panels will be located in a downtown Montgomery park commemorating the city's history. Local historians chose the events and people to be included. Larry converted all those choices into the thirteen panels. Each step in the artist's process (preliminary sketches, detailed drawings and modeling in wax) needed official approval. Finally, molds were made and the pieces cast in bronze at a Colorado foundry.

"The hardest thing for artists to come up with is cash flow—whatever they're doing," Larry explained. The lengthy process of creating sculpture is very expensive, from the initial concept to purchasing materials to the foundry cost. He looks for partial payment at each step in the process.

About the construction process and the materials, "You need more than just a passing understanding. You can't always force materials; I get an engineer if there's a question of adequate support," he said. Commenting on several unfinished pieces scattered in the area, he noted, "Stainless steel is a tough taskmaster. Building the piece isn't as hard as achieving the finish."

"Sculpture makes you sweat," he added. "Nothing is easy in the foundry business. It's very labor intensive. You'll work yourself ragged; you've got to be in pretty good health."

In thinking about



Becoming by Ted Metz is at the City of Hoover Municipal Complex.

his design process Larry says, "Find exciting ideas. Don't become too imbedded in a pattern. Allow yourself to deviate—to see things as if you'd never seen them before." When designing a new sculpture, Larry visits the site and looks for "what speaks to me." In planning the large concrete and aluminum sculpture *Equinox* for Alabama State University, he walked around the campus and noticed the surrounding buildings and sidewalks—

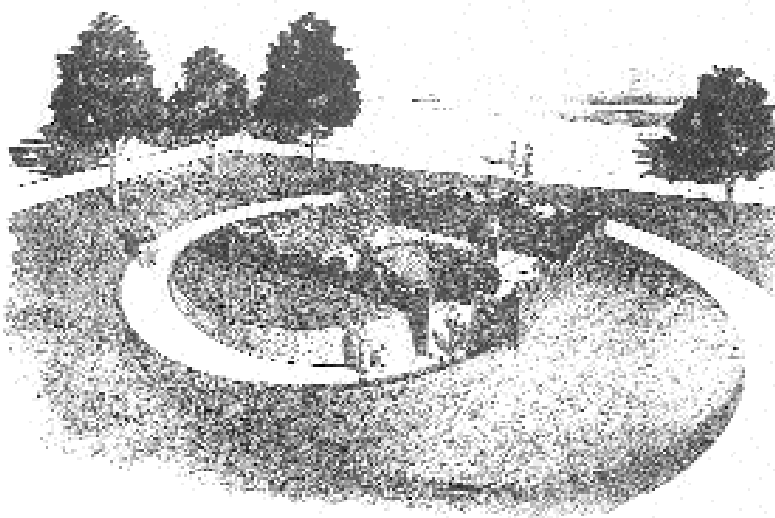
so he constructed a sculpture like a sidewalk going up into the air and twisting." People could not ignore the sculpture looking like it once was a sidewalk, but now it's not usable. Artists show people a new way of looking at things," he said.

Community Violence Inspires Artistic Expression

At the corner of 8th Avenue North and 18th Street in Birmingham, a site has been dedicated for a community sculpture/public art project called *Freedom From Violence*.

In 1994, the City of Birmingham lost 22 young people to violent crime. Seventeen of those deaths were handgun-related. In that year, Dr. David Reynolds, a pediatrician and chairman of the Coalition of Citizens Against

Violence, conceived the possibility of employing gun "buy-back" weapons in the production of a public monument. The sculpture would provide permanent testament to the violence and tragic loss of life suffered by the community at its own hands. Dr. Scot Meyer, sculptor and professor of ceramics at the University of Montevallo, was asked



A computer-generated rendering of Dr. Scot Meyer's design for Birmingham's *Freedom from Violence*.

to develop a design for the monument. Meyer says he thought about ways to use the guns or parts of guns from the “buy-back” programs as part of the sculpture. He also thought about what is often called “spiraling” violence and hit upon the image of a whirlpool, “something you can’t pull yourself out of once you get involved in it.”

Using the whirlpool image, Meyer conceived a concave structure 17 feet in diameter and 4 feet deep. In this structure is a swirling “chaotic jumble of handguns, which have been destroyed by cutting them in half and welding them to the contoured steel.” Viewers can sense the freedom of grabbing hold of the handle of a weapon and in so doing, experience the alarming sensation of thousands of gun barrels pointing back at them.

Worried that the way in which he had chosen to express his concern about violence might not ring true to someone who had been affected by it, Meyer talked with Carmen McCain, a Birmingham mother at the forefront of the struggle against violence. In 1992 her 16-year-old son, Nazariah Ramone “Bonky” McCain, was killed in the parking lot of a Pizza Hut. “I looked down at his body lying in the emergency room and I said to myself that not another child should go this way. I just knew that I had to do something,” McCain said. The organization she founded, Mothers Against Violence, is dedicated to speaking out against crime and reaching out to other mothers who have lost their children to violence.

Meyer wanted McCain to feel that this memorial was something she could call her own. He said, “If she didn’t feel like this was a place where she could put her grief, I’d have to try again.” She liked the sculpture and saw in it her own vision of swirling water.

The sculpture and public art project *Freedom From Violence* has been conceived as a physical and spiritual place to put grief, anger and hope. It is viewed as a place to educate visitors, to sensitize the community to the problem and to provide a catalyst for solutions. It can be a place for quiet contemplation and a place for renewal of commitment.

But the sculpture has yet to be constructed. There are several obstacles to the completion of the project:

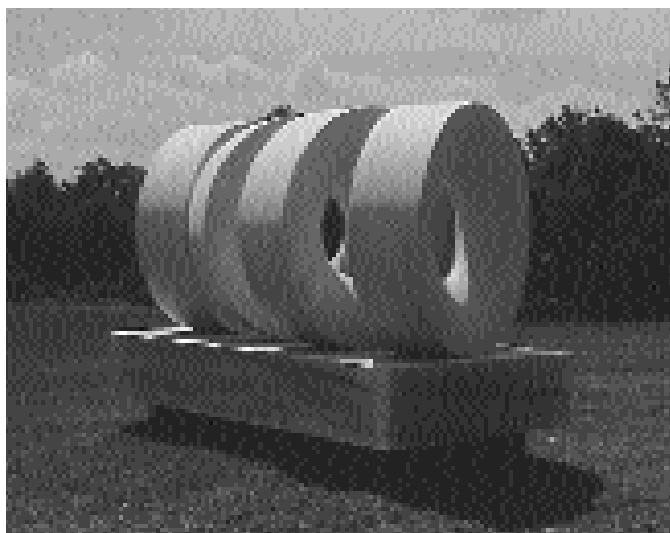
Cost: \$358,000. The Alabama State Council on the Arts has provided \$11,200 for initial planning. An additional \$90,000 has been

raised, and pledges from corporations and civic groups continue. The next fund drive begins this fall. The goal is for installation of the piece by the end of 2000.

Guns: Meyer estimates that the memorial will require 5,000 guns, all “destroyed” as required by law. As a first step, in 1996, the Birmingham City Council amended the city ordinance that mandated melting down all guns seized by the police. The council action now gives the police the option to “destroy or dis-

able” guns, giving Meyer access to the confiscated weapons. He has developed a procedure that involves cutting through the chamber, barrel, and frame of every weapon with two abrasive discs. All moving parts are welded fast and the barrel is jammed. A master machinist with 40 years of experience has verified that this action will “destroy” the guns. Two thousand guns are now in hand.

Georgine Clarke is visual arts program manager of the Alabama State Council on the Arts.



Casey Downing Jr.'s *Oculus*, (limestone, 1984) is on the campus of Cape College.

OF PUBLIC WORKS AND CARVING STONE

Birmingham artist Leah Webb's stone carvings are included in over 50 private and corporate collections, including the University of Alabama at Birmingham and the City of Hoover.

She writes, "As for carving stone; most people just cannot fathom how it is done. It does require thinking in reverse, so to speak. I liken carving stone to peeling an onion. Rather than lopping of big chunks, one peels away the layers.

About the process: "There is nothing that satisfies me in the way that carving does. The world and its woes simply vanish. There is only the stone and the point at which my chisel meets it. I am shrouded (literally) in full garb: steel-toed boots, long sleeves, overalls, turtle-neck, headwrap, respirator, and face shield. The compressor pounds away but mostly, I can hear only my breathing and the chisel. I am further removed from the 'real' world by ear plugs.

"The images that I create are invariably very fluid, lyrical and flowing. The contrast of creating this imagery in a material as hard and unforgiving has great appeal for me. The charm lies partly in the challenge: one false



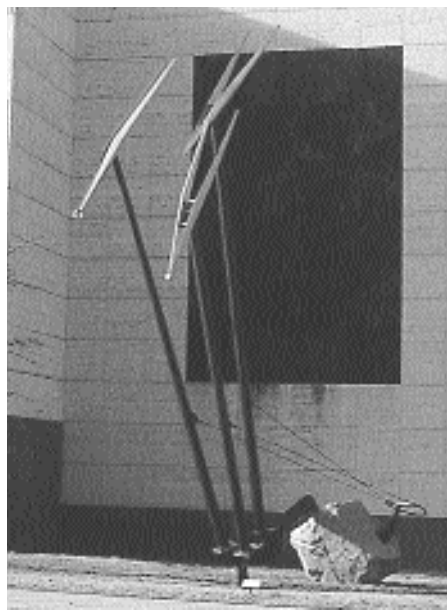
move and it's over. It requires a kind of clarity of mind that is cleansing in its own way."

About creating commissioned work: "There are those that commission one's work and those that commission one to create an image based on their preconceived agenda. There is always the trauma of creating a work that satisfies the agenda of the person (or more frequently the committee)

without a total betrayal of one's aesthetics.

"The installations of large public works have invariably in my experience required engineering miracles. The coordination of those responsible for the place in which the work will be installed with those who will install it is left brain in the extreme. It requires hyper-vigilance, absolute clarity in communication, and many sleepless nights.

"But the feeling of accomplishment once the piece is in place is most invigorating. The unexpected pleasure of someone mentioning having seen and admired the work as the years go by allows us to relive the joy momentarily. It is a wonderful feeling."



(From left) Ted Metz's *Diagnostic Image* (1997) was commissioned for HealthSouth Corporate headquarters in Birmingham; Zachary Coffin's *Antelumpen* (1997) is in front of the Birmingham Museum of Art; and Branko Medenica's *Aspirations* (1991) is on the UAB campus.

The State Arts Council awards Fellowships of \$5,000 or \$10,000 to working Alabama artists. They are given in recognition of the significant output of mature artists as well as to boost the careers of young achievers who may need time, materials or travel to complete an important work or series.

The artists profiled in this issue received Artist Fellowships within the past five years.

FELLOWSHIP PROFILES

Brad Bailey **Artist Fellowship in Theatre**

Double Springs native Brad Bailey wrote his first play, *Among My Souvenirs*, as a senior at Winston



County High School. At the University of Alabama, he received a B.A. in journalism and studied creative writing with Barry Hannah.

His second play, *A Sad Song for the Whippoorwill*, was produced as the University's entry in the American College Theatre Festival (ACTF) where Bailey received the Norman Lear Award for Achievement in Comedy Playwriting. *The Real Queen of Hearts Ain't Even Pretty* premiered at the University and was first alternate to the ACTF Kennedy Center competition, later enjoying a successful run at the Actor's Playhouse in Los Angeles. Two one-act plays followed: *Electric Angel*, winner of the Marc, a Klein Award, and *Stolen Thunder*, produced at New York's American Theatre for Actors.

Bailey's *Womenfolks*, an evening of monologues for women, included "Crowning Glory" which had its off-Broadway premiere at the Judith Anderson Theatre. A full-length lab-

oration with two friends became *The Gospel According to Esther*, which Bailey describes as a "Pentecostal Dreamgirls."

Bailey has had several original screenplays optioned and worked for the four major television networks on projects ranging from soap operas to situation comedies. His most recent project is *Peacock Incognito*, a full-length play about the last days of Tennessee Williams.



Craig Hultgren **Artist Fellowship in Music**

As a classical cellist, Craig Hultgren plays in the Alabama Symphony Orchestra and has served as principal cellist with the National Symphony Orchestra of Panama and the Savannah Symphony Orchestra. A member of Thamyras, a contempo-

rary chamber music ensemble in Atlanta, Hultgren is both a player and an advocate of new music, the avant garde and the "newly creative arts." He has performed at the Spoleto Festival in Charleston, Imagine '96 in Memphis, the Society of Electro-acoustic Music in the United States, the New Directions Cello Festival in Boston, and the SKIIFestival in New York. He maintains a schedule of 50 new music performances every year, both in the U.S. and abroad. He is much sought-after as a teacher and nurtures a thriving private studio along with faculty duties at Birmingham-Southern College, the University of Montevallo, and the Alabama School of Fine Arts.

Hultgren has commissioned more than 20 new works for the cello. Through his collaborations with composers, he is introducing new ways to write for and listen to the instrument. His renditions of contemporary music have been broadcast on National Public Radio's "Performance Today" and European radio. He is featured on a debut solo recording, *Music of the Next Moment*, on Minnesota-based innova Recordings. Besides playing written compositions, Hultgren performs his own spontaneous, free-style improvisations.

As president of the Birmingham Art Association, he instituted Birmingham Improv, the annual festival of improvisatory arts. He is a consultant for Living Music, an international organization of composers and serves on the steering committee of the New Directions Cello Association. He was a founding member of the Birmingham Art Music Alliance, a group of composers, performers and enthusiasts dedicated to new music.



Carolyn Haines
Artist Fellowship in Literature

Novelist Carolyn Haines received critical acclaim for *Summer of the Redeemers*, published by Dutton in 1994. This first novel was selected as a candidate for the Pulitzer Prize by Dutton, and has been published in France and Germany. Her second novel for Dutton, *Touched*, was published in 1996 and brought out in paper in 1997. It received glowing reviews in *The New York Times Book Review*, *The Times* and dozens of other newspapers and magazines. *Touched* has been optioned by Dogstar Productions of London, whose most recent project was *Shakespeare in Love*.

Both novels are set in the small town of Jexville, Mississippi. *Summer of the Redeemers* is a coming-of-age novel set in 1963. *Touched* is set in 1926 and is about a young girl who is struck by lightning and becomes prophetic.

Under the pen name Caroline Burnes, Haines has published 24 romantic mysteries for Harlequin Intrigue. Her first, *A Deadly Breed*, was published in 1988 and involved horses. One of her most popular creations has been the black cat detective, Familiar. For *Shop Talk*, published by Haines's own Kali-oka Press, she assumed another name, Lizzie Hart.

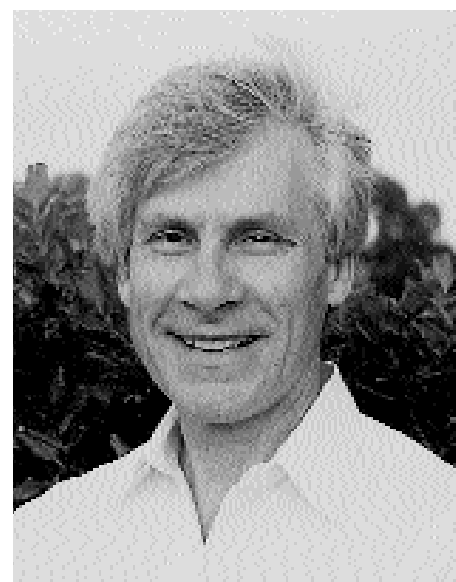
Haines grew up in a "newspapering" family and started her writing career as a photojournalist at the age of 12. She earned a B.S. degree in journalism from the University of Southern Mississippi and covered politics, features and hard news across the South.



Dorothy Hindman
Artist Fellowship in Music (Composition)

Dr. Dorothy Hindman's compositions have been performed in the U.S., Italy, Russia, Romania, and the

Czech Republic. Among her awards and commissions are recognition in the G. Schirmer Young Americans Choral Competition, the NACUSA Young Composers Competition, the Percussive Arts Society's International Solo Marimba Composition Competition and the Abraham Frost Composition Competition. She has received numerous commissions and national awards for her musical works and is a finalist in the ASCA/National Symphony Orchestra Commission Competition. Hindman has participated in prestigious national conferences, workshops and artistic residencies. She is a founding member of the Birmingham Art Music Alliance, and also serves on the Board of Directors of the Society of Composers, Inc. Dr. Hindman holds degrees with honors from Duke University and the University of Miami. She teaches music theory and composition at Birmingham-Southern College.



David Anderson
Artist Fellowship in Choreography

Texas native David Anderson began his training in San Antonio

and received a Ford Foundation scholarship in 1960 to the San Francisco Ballet School where he soon joined the company. He performed the Grand Pas de Deux from *The Nutcracker* for ABC-TV, and danced the role of the Prince in San Francisco Ballet's ABC-TV showing of *Beauty and the Beast*.

Anderson moved to New York City and performed as a soloist at Radio City Music Hall, became a member of American Ballet Theatre, and was a charter member of the Theater Dance Collection, a concert dance troupe active in New York during the 1980s. He choreographed and performed in *Be Jubilant My Feet*, a program on dance and religion written and narrated by the late dance historian and critic Walter Terry. Anderson also directed his own ensemble, *David Anderson Dance*, performed on Broadway in the original production of *Applause!* starring Lauren Bacall and was choreographer-in-workshop on new productions for Tom Jones and Harvey Schmitt, creators of *The Fantasticks* and *I Do! I Do!*

As a free lance artist, Anderson has taught and choreographed for dance companies, festivals and universities. He has received choreographic fellowships from the National Endowment for the Arts and ASCA. In Europe, he has maintained residencies in Munich, Salzburg and Stockholm. In 1997, he was guest ballet master for the Korean National University of the Arts dance division. In April 1999, he received an award for choreography for *Daydream* in the Panoply festival competition.

Jenny Plunkett Letner
Artist Fellowship in Choreography

Dancer and choreographer Jenny Plunkett Letner is a three-time overall



winner of the Panoply Arts Festival (Huntsville) Choreography Competition and two-time winner of Regional Dance America's Monticello Award for Choreography. Her works have also been performed at the Southeastern Regional Ballet Association Festival's Emerging Choreographer's Concerts.

She has received awards from the National Foundation for the Advancement of the Arts and scholarships for summer study to the Lewitzky Workshop, Joffrey Ballet School, Ballet Dallas, American Dance Festival, National Craft of Choreography Conference, the North Carolina School of the Arts, and the Paul Taylor II Workshop.

Plunkett has choreographed numerous works for the Alabama Dance Theatre in Montgomery, where she trained and now dances professionally. Her *Bolero* was performed at ADT's spring 1999 production of "A Celebration of the Season." Her first work for the Alabama Ballet, *Accompanied*, received a standing ovation at a Birmingham Civic Center performance in April. Her choreographic style has been called "specifi-

cally American. . . . full of total body athleticism."



Cooper Spivey
Artist Fellowship in Visual Art

Cooper Spivey creates art that comments on American culture and most recently on changes in the American landscape. Major works have included his trilogy of exhibitions on the family in 20th century life. *Spivey's Family Structures*, a collection of photomontage constructions, was exhibited in Athens and Atlanta, Ga., as well as Birmingham and Chicago. It was followed by *Family Rituals*, which explored the myths and stereotypes of the American family, especially as portrayed through modern media. *Family Dreams* was the third in the series. His current paintings portray ideas of industrial and cultural encroachment in rural Shelby County where he now lives.

Spivey earned a bachelor of fine arts degree and a master of arts in education from University of Alabama at Birmingham. As an undergraduate he was the recipient of a senior art scholarship. He has served as an adjunct faculty member at the University of Alabama Birmingham and Birmingham-Southern College.

Spivey's work has been exhibited at the Mississippi Museum of Art in Jackson, the Fine Arts Museum of the South in Mobile, and the Huntsville

Museum of Art. He was a 1995 recipient of a Visual Arts Fellowship in Photography from the Southern Arts Federation/National Endowment for the Arts.

Kenneth Procter
Artist Fellowship in Visual Art

His "drawings are precise arrangements of objects which create a dreamlike atmosphere," wrote James R. Nelson in *The Birmingham News* of a showing of Kenneth Procter's drawings and paintings exhibited by the Birmingham Art Association. An invitation to a solo exhibition in the Huntsville Museum of Art's "Encounters" series called his work "evocative and surrealistic landscapes."

Procter's awards and exhibitions include the Works on Paper Exhibition University of Texas, and the American Annual Works on Paper Exhibition at the Zaner Gallery in Rochester, N.Y., a purchase award in the Appalachian National Drawing Competition, and exhibitions at civic art museums in Huntsville, Mobile, Birmingham and Meridian. He has given papers and presentations for academic, professional and community organizations on religious art and various other topics.

Procter is a professor of art at the University of Montevallo, where he has been recognized by students and faculty as the College of Fine Arts Distinguished Teacher. He received an MFA from University of North Carolina at Chapel Hill and a bachelor's degree in art education from Millersville University.

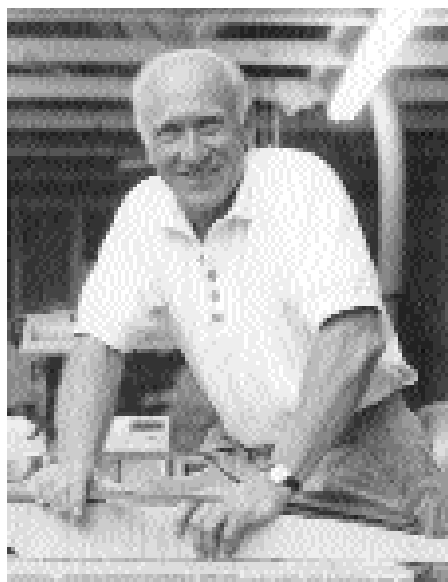
Larry Manning
Artist Fellowship in Craft (Pottery)

Larry Manning is a master potter who exhibits control of all aspects in the formation of a clay piece from shaping the wet clay to applying glaze

to baking or firing to achieve the finished piece. At the time of his fellowship, he was creating tea bowls based on Japanese and Chinese influences, exploring the clays, glazes and firing techniques of raku, stoneware and porcelain. His goal was to produce "an American tea bowl with the energy and spirit of the oriental."

Manning received his MFA from the University of Mississippi, an MS in art from Florida State University, and also studied in Cortina, Italy. He is on the faculty of the department of fine arts of the Jefferson Davis State Junior College in Brewton.

Manning's clay works are exhibited nationally and he conducts workshops and serves as juror for many art festivals and exhibitions. He has served as an officer of the Alabama Crafts Council and founder of the Alabama Clay Conference.



Dale Lewis
Artist Fellowship in Craft
(Woodworking)

Woodworker Dale Lewis of Calera builds furniture and smaller pieces such as boxes. All are functional but show unusual, inventive shapes and

fine detailing. Examples include a chair which takes the form of a trained seal balancing a ball on its nose, boxes that look like insects striding along on three legs. Another box called "What's Burning" has a lid shaped like a rising flame.

Lewis received a bachelor of fine arts degree with an emphasis in commercial design from the University of Alabama, and a master of arts degree from UAB. He retired from employment in graphic and visual arts with the UAB media department. He has worked in wood since 1980, and since 1984 he has exhibited his sculptural wooden pieces through juried shows, exhibits and galleries. More than 100 of his pieces are held in private, corporate and museum collections including those of the Arts Council of Huntsville and the Mobile Museum of Art.

His awards include "Best of Show" at Midwest Salute to the Masters in Illinois and also at Kentuck Festival in Northport and Panoply in Huntsville.

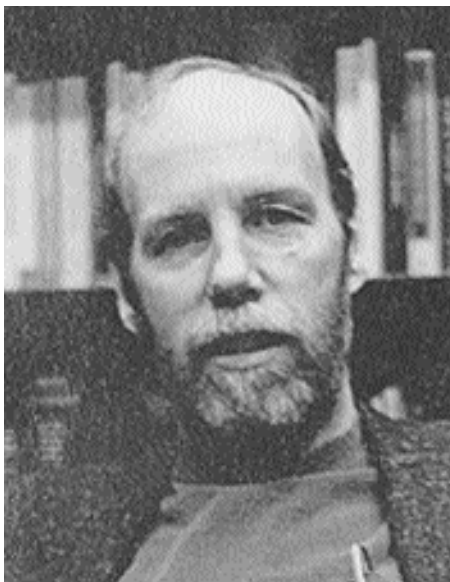
Karen Graffeo
Artist Fellowship in Visual Art
(Photography)

Karen Graffeo's evocative photographs, with their multiply exposed elements and nude self portraits and figure studies have received national and international exposure through major showings and publications. Among them are *Southern Roots—Women's Voices*, an invitational group show at Agnes Scott College in Atlanta, *Medical Revisions*, exhibited in New York City and Memphis, the touring exhibition *Stories from Her*, and a show at the Catalyst Gallery in Belfast, Ireland.

Her *Prodigal Daughters*, shown in both Birmingham and Atlanta, included ballet as well as an exhibi-

tion. *Reminding Myself*, which premiered in Florence, Alabama, before being exhibited in New York, also used performance. Graffeo's photos have been published in *Black Warrior Review*, *Aura* literary magazine, *Number*, *Aperture*, and in collaboration with Richard Giles in *Untitled* magazine.

Graffeo has taught art at University of Alabama Birmingham. She is a graduate of Jacksonville State University with a bachelor's degree in art education. At the University of Alabama she earned an MA in art education and an MFA with concentration in photography and painting. In addition to fellowships from ASCA she has received regional artist project grants from the Contemporary Arts Center of New Orleans.



Robert Collins
Artist Fellowship in Literature (Poetry)

Poet, educator and editor Robert Collins advances knowledge and exposure to poetry, especially in his community, through publications and readings. Collins is associate professor of English at the University of Alabama Birmingham where he has

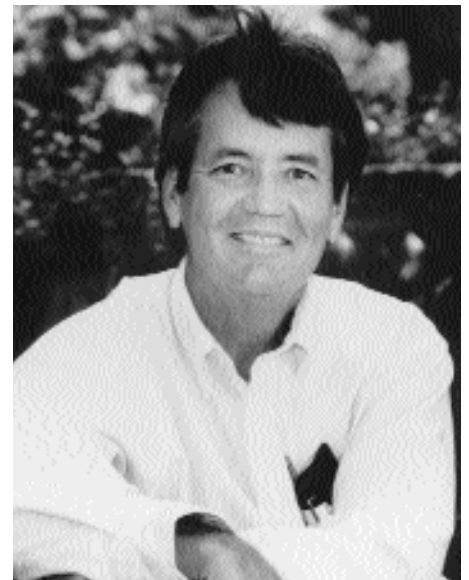
taught since 1980. He has edited *Birmingham Poetry Review* since 1988.

Collins's two recent chapbooks won awards; *Lives We Have Chosen*, 1998, took the Tennessee Chapbook Award and *The Glass Blower*, 1997, placed in the Maryland Poetry Review Chapbook Contest. His works have also won the Ascent Poetry Prize, the Academy of American Poets Prize, the Athenaeum Poetry Prize and been nominated for a Pushcart Prize.

Collins piloted and developed a basic writing program at UAB and co-directed the university's creative writing program for 1997-1998. He has coordinated and moderated poetry readings for many places and occasions including the ongoing "Last Sundays at Highland Booksmith" for an independent Birmingham book store, City Stages arts festival, artists in the schools programs and the Birmingham Public Library. He has made presentations to the Association of College English Teachers of Alabama on teaching creative writing, and to the Alabama State Poetry Society, the National Poetry Society and "Writing Today" conference on publishing in literary magazines.

Thomas Rabbitt
Artist Fellowship in Literature (Poetry)

Now retired, English Professor Thomas Rabbitt taught in the University of Alabama MFA program in creative writing which he established in 1972 and directed for many years. He also directed the university's Visiting Writers Series. Rabbitt earned an AB at Harvard, an MA at Johns Hopkins, and an MFA at the University of Iowa. His poetry often juxtaposes his classical learning with experiences of Alabama and southern farm life.



Rabbitt's books of poetry include *Exile* (1975), *The Booth Interstate* (1981), *The Abandoned Country* (1988), *The Transfiguration of Dread* (1998), *Enemies of the State* (to be published in the fall of 1999 by Black Belt Press, Montgomery) and several chapbooks, among them *The Capon Islands' News*, forthcoming in the fall 1999 issue of *The Idaho Review*. From 1979 to 1990, he edited or co-edited books in the "Alabama Poetry Series" published by the University of Alabama Press.

In addition to the 1996-1998 ASCA Artist Fellowship in Poetry, Rabbitt has received numerous awards. *Exile* won the United States Award, International Poetry Forum ("Pitt Prize"). He won the Pushcart Prize in 1994 and a Literary Fellowship from the National Endowment for the Arts in 1997. His work has been included in such anthologies as *The Carnegie Mellon Anthology of Poetry*, *Alabama Poets*, *New American Poets of the '90s*, *The Morrow Anthology of Younger Poets*, and *The Made Thing: An Anthology of Contemporary Southern Poetry*. He has contributed poetry to *Nation*, *Shenandoah*, *Prairie Schooner*,

Humanities in the South, and the *Long Island Review*.

Yvonne Jackson

Artist Fellowship in Literature (Fiction)

Birmingham native Yvonne Jackson is a graduate of the Alabama School of Fine Arts, Yale University and the University of Alabama program in creative writing. Jackson has published poetry and fiction in literary journals, including *Portfolio*, *Saybrook Poetry Review*, and *Ritual and Dissent*.

Honors include National Merit Finalist, University of Alabama Society of Fine Arts Fellow, National Endowment for the Humanities Summer Institute in African American Literature Graduate Teaching Assistantship, and Owen Duston Visiting Minority Assistant Professor at Wabash College, Indiana. Her writing has garnered prizes from the Academy of American Poets competition at the University of Alabama, the Arts Recognition and Talent Search, and the Interlochen National Youth Writing Competition, among others.



Janice Kluge

Artist Fellowship in Visual Art

Janice Kluge works with precious metals such as silver or gold leaf and uses durable substances like bronze, titanium, glass, coral and wood to create iconic art objects. She trained as a jeweler and uses jewelry techniques

such as soldering and filing on finely detailed, small format works. She also paints her metal sculpture, which alters the viewer's perception of the material. Her critically-acclaimed creations offer an "ironic juxtaposition of the realm of the domestic and that of art..."

Kluge is an associate professor of art at the University of Alabama Birmingham. She has had solo exhibitions at the Huntsville Museum of Art and Agnes Gallery of Photography, Birmingham. Her work has been selected for many regional juried and national invitational exhibitions and is represented in a number of private and public collections throughout the country. She has received awards and recognition for excellence in teaching, metalworking, drawing and sculpture.

Her honors and awards include an Andy Warhol Foundation Grant and faculty research grants which allowed thematic research in Mexico and Ireland. Kluge earned a BFA from University of Illinois, an MA and an MFA from the University of Wisconsin.



Allen Smith

Artist Fellowship in Design

Allen Smith is a full-time artist and designer whose work has included steel furniture, boats and solar powered vehicles. He combines artistic creativity, engineering skills and experience in a wide variety of materials

and manufacturing techniques. At the time he received the fellowship, he was working on a prototype of a wheelchair that would climb stairs.

Smith holds a BS in mechanical engineering from the University of Alabama. His work at the United States Army Missile Command at Redstone Arsenal in the early 1990s involved technical supervision of several test programs for evaluating the performance of structures under extreme conditions, an aspect of engineering and fabrication which he has studied extensively.

Smith's projects often relate to innovative systems of mobility, solar technology and products, architecture and furniture design. He has designed and built an arm-propelled vehicle for individuals with lower body impairment and a solar-powered electric vehicle which placed second in the Florida Solar Energy Center alternative fuel vehicle race. He has also worked with the Eastern Shore Art Center on the design and implementation of a foundry facility for teaching bronze casting and mold-making techniques.

Smith is a founding member of the Traditional Watercraft and Maritime Society for which he has taught a "build your own wooden boat" program. His design studio in Fairhope is called Steel Dreams.

Caroline Davis

**Artist Fellowship in Visual Art
(Photography)**

Caroline Davis operates successfully in both commercial and fine art photography. She has exhibited in group and solo shows in Huntsville, Montgomery, Birmingham, Tuscaloosa and New York City. Several of her solo exhibitions highlight images from her world travels, including

Underwater Fantasy at the Tropical Art Gallery in New York, and *Photographs of the British Isles*.

Since 1989, Davis has been an independent contract freelance photographer shooting for advertising clients, magazines and for Leo De Wys stock photography agency of New York. Many of her photos in stock collections are from her travels to exotic destinations including Nepal, Tibet, Bahamas, Europe, and Africa. In her commercial work, Davis has specialized in environmental portraits, shooting industrial, aerial, underwater and other assignments for international clients.

Davis earned a BA from the University of Alabama. She studied at the School of Visual Arts in New York City and took a semester at sea with the University of Pittsburgh on the S.S. Universe Floating World Voyage.



Kathleen Feters
Artist Fellowship in Visual Art
(Photography)

Even as a child Kathleen Feters always had a camera in her hand, but not until college did she "see" through a lens, she said. Among her photographs are images which are hand-colored and copper toned. A few are made with a pinhole camera. Feters develops her own black and white negatives and prints the images on a variety of photography papers with

antique Omega enlargers.

Feters has concentrated on "subjects which explore the complexities found in our Southern heritage, an ever vanishing landscape." In 1991 she began collecting images from the setting surrounding Ma'Cille's Museum of Miscellanea. In and around her Pickens County home, Lucille House amassed a vast collection of odd stuff which had long fascinated Feters. Feters's other photographic series are images of religious icons on the Southern roadsides and in everyday backyards and the riverboat towns and cemeteries of early Alabama.

Feters has won numerous juried awards at Southern arts and craft festivals and exhibited in galleries and museums throughout the Southeast. She earned a bachelor's degree from Valdosta State College in fine art, did postgraduate work in advanced ceramic techniques, and also earned a master's in library science.



Carlton Nell, Jr.
Artist Fellowship in Visual Art

Carlton Nell, Jr. has garnered national attention for his sparse, oriental-like calligraphic studies and mysterious, delicate floral paintings. He has exhibited in galleries or museums in Atlanta, Savannah, St. Petersburg, Columbus (Ga.), New York and many other locations. His work has been accepted in the

National Juried Small Works Exhibition, Bradley (University) National Print and Drawing Exhibition, Cooperstown Art Association Galleries' National Exhibition and others.

Nell's investigations and portrayal of plant form have resulted in a sizable body of work based on his intensive study of exotic and rare plants from around the world found in the Royal Botanic Gardens in London. Nell examined, photographed and drew them. Plants are "universal, accessible, and beautiful while engaging in no particular activity but living," Nell observed. "The inanimate quality prevents any narrative or storyline from attaching itself to the picture, thus allowing transcendent issues of time and space to surface..."

Nell graduated with a BFA from Auburn University and earned an MFA at Georgia State University. He is an associate professor of art at Auburn University.

K. Lee Scott
Artist Fellowship in Composition

Composer K. Lee Scott holds bachelor's and master's degrees in choral music from the University of Alabama. More than 250 of Scott's works are in the catalogues of 15 publishing companies, and he is a full-time composer with many commissions for choral works, especially festival pieces with brass accompaniment. His pieces have been included in the American Choral Directors Association Showcase of American Composers. He was commissioned jointly by the Hymn Society in the United States and Canada and Choristers Guild to write a work for their joint convocation in San Diego and is scheduled to present new hymn selections at the next Hymn Society

convention. Several CDs of his compositions have been released nationally. His new Christmas cantata, commissioned by music publisher Hinshaw, will premiere this season.

Joel Tarpley

Artist Fellowship in Music

Joel Tarpley earned a master of music degree at the Juilliard School and a bachelor of music from the University of Georgia where he graduated magna cum laude. He was principal horn player of the Alabama Symphony Orchestra as well as a frequent soloist and performer of chamber music. He was an adjunct horn instructor at Jacksonville State University and instrumental music director at Briarwood Presbyterian Church. Tarpley had the dream of beginning a chamber music series featuring music from the 17th and 18th century performed on replicas of instruments from that time period. He

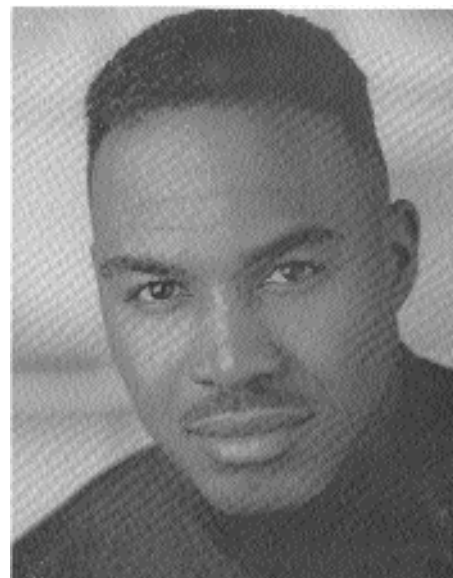
planned to use fellowship funding to purchase historical instruments, receive private instruction on them and fund the chamber music series. He ordered a handmade natural horn, but died from a brain tumor before the instrument was completed. His widow, Nina, also a horn player planned to carry on with the project.

Eric Ware

Artist Fellowship in Theatre

Ware graduated from Troy State University with a BS in speech and theatre. He completed the professional actor's training program at the Alabama Shakespeare Festival, interned at the Alliance Theatre in Atlanta, and continued acting studies at the Eric Loeb Studio in New York.

Since receiving the Artist Fellowship, Eric Ware moved to Los Angeles. He works in television and films as well as stage roles, such as a Broadway appearance in *Mule Bone*, a



play by Zora Neale Hurston. Ware won a Woodie Award, named for Woodie King, a leading African-American director. Ware also won a Kennedy Center National Acting Award, and placed high in the Irene Ryan Acting Scholarship competition.

CATEGORIES FOR ARTIST FELLOWSHIPS

The State Arts Council accepts applications in any of the discipline subcategories listed below. Call the State Arts Council at 334/242-4076 to check with a program manager if you have questions.

CRAFTS (clay, fiber, metal, glass, wood, similar crafts)

VISUAL ARTS (painting, sculpture, printmaking, drawing, experimental)

MEDIA/PHOTOGRAPHY (film, audio, video/screenwriting)

Contact: Georgine Clarke, Visual Arts Program Manager, ext. 250

DESIGN (architecture, fashion design, graphic design, industrial design, interior design, landscape architecture, urban design and planning)

LITERATURE (fiction, creative nonfiction, poetry)

Contact: Randy Shoults, Community Arts and Literary Arts Programs Manager, ext. 224

DANCE (performance, choreography)

MUSIC (vocal, instrumental, composition, conducting, musical direction, performing)

THEATRE (acting, design, directing, playwriting, mime, puppetry)

Contact: Becky Mullen, Performing Arts Program Manager, ext. 226

ELIGIBILITY

All Applicants

An applicant must be a legal resident of Alabama who has lived in the state for two years prior to the application. An individual may submit only one fellowship application during the year. Fellowship recipients cannot apply again for four years after receipt of the award, but applicants who have not received a fellowship are encouraged to apply again. Artists who have received two fellowships are no longer eligible.

Exhibition Schedule

Alabama Artists Gallery

September 9-November 4

Moving On: Art for the Millennium

This is a time to look back at how far we have come and a time to imagine the future. Five artists present ideas relating to issues of faith, of personal connections through time and across generations, and of a pause for contemplation.

November 18-January 13

Alabama Array: An Art Celebration at 1999/2000

This exhibition presents work in painting, sculpture, photography, printmaking and craft.

January 27-March 23

Winter Blossoms: A Bouquet for 2000

Floral themes are showcased in craft, painting, sculpture, and photography.

The Alabama Artists Gallery, located at the offices of the Alabama State Council on the Arts in the RSA Tower in downtown Montgomery, provides an on-going showcase of the work of Alabama artists in all media.